A

CATALOGUE

OF

THE MAGNIFICENT COLLECTION

OF

Italian, French, Flemish, and Dutch

PICTURES,

The genuine and sole Property of the late

WALSH PORTER, Esq. Dec.

Celebrated for his Taste and Spirit in collecting.

This superb Assemblage, well known to the more distinguished Cognoscenti, but which has never been generally exhibited, will open a splendid Treat to the Lovers of the Fine Arts, and the Public. It comprises Specimens of nearly all the great Masters of every Foreign School, scarcely to be equalled by even the finest that have been consigned to this Country within the last Ten Years.

The very renowned Original Picture, the Bacchus and Ariadne of TITIAN, and the celebrated Gallery Picture of Rubens and his Family, as St. George and other Saints, from the Balbi Palace at Genoa, the grandest Efforts of these Masters, are above all praise. The other leading Chef d'Œuvres are two rare original Specimens of RAPHAEL; the Odeschalchi, CORREGIO; Holy Families by L. DA VINCI, PARMEGIANO, and BAROCCIO; one superb Gallery and one exquisite Cabinet Picture by P. VERONESE; one Ditto, A. CARRACCI; St. Cecilia, DOMENICHINO; two by GUIDO; one GUERCINO; three noble Landscapes, CLAUDE; one S. ROSA, N. and G. POUSSIN, from the Borghese, Colonna, Lanzelotti, Balbi, Doria, Aldobrandini, and Ghigi Palaces, and from the Chauncey and Orleans Collections; three by MURILLO, from the Capuchin Convent at Genoa, of the Flemish and Dutch Schools; Pan and Syrinx, RUBENS; St. Sebastian. VANDYKE; the Fishermen, TENIERS; the Coach, by V. DER MEULEN; and others by REMBRANDT, G. DOW, OSTADE, J. STEEN, METZU, TERBURG, WOUVERMANS, WYNANTS, RUYSDAEL, and VAN DER HEYDE.

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WHICH

WILL BE PEREMPTORILY SOLD BY AUCTION,

BY MR. CHRISTIE,

AT HIS GREAT ROOM, PALL MALL,

On SATURDAY, APRIL 14, 1810,

PUNCTUALLY AT ONE O'CLOCK,

WITHOUT RESERVE.

Catalogues (without which no person can be admitted on the day of Sale) may be had 2s. 6d. each at Mr. CHRISTIE's, Pall Mall.

Conditions of Sale.

I. THE highest Bidder to be the Buyer; and if any Dipute arise between two or more Bidders, the Lot so in dispute shall be immodiately put up again and re-sold.

II. No Person to advance less than 1s—Above Five Pouuds 2s. 6d. and so on in Proportion.

III. The Purchasers to give in their Names and Places of Abode, and to pay down 5s. in the Pound in part of payment of the Purchase Money; in Default of which, the Lot or Lots so purchased, to be immediately put up again and re-sold.

IV. The Lots to be taken away with all Faults at the Buyer's Expence, within One Week after the Sale.

V. To prevent Inconveniences that frequently attend long and open Accounts, the Remainder of the Purchase Money to be absolutely paid on or before the Delivery.

VI. Upon Failure of complying with the above Conditions, the Money deposited in part of payment, shall be forfeited, all Lots uncleared within the Time aforesaid shall be re-sold by public or private Sale; and the Deficiency (if any) attending such Re-sale, shall be made good by the Defaulters at this Sale.

A

CATALOGUE,

&c. &c. &c.

SATURDAY, APRIL the 14th, 1810.

51 Giov. Bellini ..... 1 Narcissus—a little, beautiful, and curious specimen, from the Villa Aldobrandini

80 P. Veronese ..... 2 The Triumph of Truth over worldly Power, an elegant composition of two small whole length figures—a cabinet picture

89 Terburg ..... 3 A Lady in a Crimson Chair, writing a Letter; before her are a mirror and writing implements; the table covered with a carpet; very highly finished

194 J. Stein ..... 4 Exterior of a Cabaret, a Skittle Ground, and a distant Common near the gates of a fortified Town. This highly interesting picture comprises several distinct groups of figures, of which the most conspicuous is a countryman making proposals to his mistress on a bench, which engages the attention of a young man, who with his pipe in his mouth, his arms folded, and both elbows resting on his knees, is much amused by observing the courtship; a landlord is explaining the amount and fairness of his bill to a Sancho Panza, whose rueful expression betrays that he has over-rated

the contents of his purse; a family party is seen behind, and a group of boys at skettles in the half distance. The whole of these are expressed with happy nature—the colouring is in the clearest tone—the preservation of the picture exquisite. From the Collection of Mons. Neuilly—engraved

220 V. der Heyde ..... 5 A View of the Stadthouse at Amsterdam—In accurate and lively representations of the distinguished edifices of his Country, this master is inimitable, his perspective is true, the detail of the objects depictured minute, yet soft; his tone clear and transparent, the effect perfect illusion

235 Vandyke ..... 6 A spirited and elegant portrait of the very celebrated Sculptor Fiamingo. It is truly painted from the life, and in the fine taste of this unrivalled Master of portrait painting—engraved

150 K. du Jardin..... 7 Italian Peasant Children before the door of a Public House, from which a bush is hung out by way of sign; the two nearest youths are playing on the violin, a third is dancing, a beautiful Spaniel leaping by his side, other figures, one mounted, are looking on. A beautiful picture, in Du Jardin's clear and most harmonious manner, and exquisitely finished, from the cabinet de le Brun

290 Ruysdael..... 8 The Mill.—A bank is seen on the right hand encompassed by a moat; on the left a flat scene opens with bleaching grounds, cottages, and figures—The sun setting at an early season of the year, has given a reddish tint to the clouds, which are elastic and finely in motion

49 P. Veronese ..... 9 The Marriage in Cana, a finely coloured sketch for the celebrated large picture of the same subject at Venice

165 Baroccio ..... 10 Virgin and Child with a Book. A beautiful composition, the expression full of Corregiesque sweetness, the colouring exceedingly rich; a charming specimen

100 Raphael ..... 11 Charity with a pair of Infants, is represented as wearied with bearing her charge, relieving one arm by placing the child on her knee, while she supports her foot upon a stone. The countenance of the figure very sweet: the back-ground a romantic landscape; from the Borghese Palace

68 Raphael..... 12 Hope, expressed by a female with a flower, moving forward and with one hand holding up her drapery, which might otherwise impede her progress. This elegant idea is taken from the Spes Etrusca of Antiquity, respecting which, see Addison on Medals, p. 45, from the Borghese Palace

300 C. Dolce ..... 13 Virgin and Child with Lilies and other Flowers, oval. Tenderness of expression, a gay and lively style of colouring, and exquisite finishing are combined in this chef d'œuve; the *ensemble* is truly fascinating—from Milan

330 Guido..... 14 St. Apollonia bound to a Column, an Executioner with Tongs before her, an Infant Angel appears from the Cloud above. This cabinet picture is highly finished, and brilliantly coloured in a silvery tone, and is of Guido's finest time—from the Orleans collection

100 S. Rosa..... 15 Banditti in a rocky landscape with water—a clear, spirited, and fine picture

250 Metzu..... 16 A Lady at a Harpsichord, a Cavalier with a hat and feathers standing by—the figures are designed with much elegance, and the sattin drapery of the female exquisitely painted—the apartment is represented in pleasing perspective, and the whole is finished with the greatest delicacy—from the Cabinet de Choiseuil

260 A. Ostade ..... 17 Boors Smoking at the Door of a Cabaret, a Woman pouring out Beer to them from a Jug, and a Child looking from the Threshold. The characters naturally and pleasingly expressed, the colouring is rich and harmonious, from Mr. Tillotson's collection—engraved

320 Wynants and Wouvermans .... 18 A sandy Forest Scene with wood opening to a picturesque country: the figures hawking are by Wouvermans—a pure gem in the sweetest style of finishing, engraved

375 C. Marratti..... 19 Virgin, Child, St. Elizabeth, and St. Joseph. The Virgin having the Infant in her lap exposes one breast to the child, who repels it with the left hand, extending the other towards the spectator. The face of the Virgin is sweetly expressive; the colouring of the whole splendid and the finishing very delicate—from Milan

	Wouvermans.....	20	An Encampment with figures—cavaliers mounting and a beggar asking alms—various camp scenery in the distance. The figures designed with spirit and elegance, and finished in his fine enamelled manner
	V. der Meulen	21	A Landscape with Louis XIV. in his coach of state, accompanied by Guards going to Review his Troops: the coach drawn by six grey horses, designed with the correctness and elegance of Wouvermans, is finished with the precision of the most elaborate miniature painting; the procession conducted over an undulated landscape has a most picturesque effect. This chef d'œuvre was formerly the property of M. de Calonne
	L. da Vinci	22	Virgin and Child with Cherries; the former is represented resting her arm on a pedestal, on the front of which are sculptured elaborate foliage and ornaments in cinque cento taste; a drapery behind adds richness to the colouring: in the distance is seen a picturesque and romantic landscape—an exquisite high finished specimen
	Giorgione	23	Venus seated in a Landscape, and Cupid Stung by a Bee complaining to her. The distant scene presents an extensive landscape, intersected by a river, and bounded by buildings and mountains, very richly coloured—from the Orleans collection
	Vandyck	24	St. Sebastian, whole life, bound to a Tree by Soldiers preparatory to Execution. The figures are animated and fine, a horse's head in particular is in the most spirited manner of Vandyck
	Teniers	25	A Village Surgeon dressing a wounded Foot, in an apartment where there are three figures of different sexes and ages. The characters are admirably expressed; from the collection of the Chev de Veneé, engraved
	Teniers.....	26	A group of Fishermen on a Beach bargaining for Fish. To the left appears a ridge of sand hills, and upon an elevated part of them a watch tower—to the right an extent of shore with the sea flowing in, and fishermen to their knees in water collecting their nets. The sweet fresh tone in which this

picture is painted, is appropriate to the scene. The principal figures represented in conversation are touched with the greatest spirit. Teniers was truly the pourtrayer of nature—this picture is in his finest manner

200 G. Dow..... 27 An Old Woman at a Window holding out a Candle; dead poultry beside her—a birdcage suspended above, through the bars of which the light is thrown with very natural effect—two figures are seen in conversation in an inner chamber. This beautiful picture though very highly finished, is painted with a free and masterly pencil—it is in the best manner of G. Dow, whose name is upon it, with the date 1671—was originally in Robit's collection at Paris

195 Rembrandt..... 28 Head of a Rabbi—The character fine, a very rich specimen of effect and colouring, for which this master was distinguished

212 Baroccio..... 29 Virgin and Child (small size); the child is eating fruit, and taking cherries and figs from the hand of its mother; a very beautiful and highly finished specimen

150 A. Carracci..... 30 Holy Family, the Virgin reading, St. Joseph, two Children on a Couch, and the Infant Christ, designed in the grand manner of M. Angelo, a Chorus of Angels playing on Instruments in the Clouds, whence a rich light is breaking forth

350 Paul Veronese..... 31 Marriage of the Virgin; the high priest and attendant Rabbin receive the Virgin and St. Joseph on a flight of steps in a hall of Roman architecture, in which are seen various figures in fore-shortened attitudes. This is one of the most highly finished of the easel pictures of P. V. who seldom painted small works. *It is from the Corsini Palace*

610 N. Poussin..... 32 Virgin, Child, and St. John seated at the base of a fluted column and part of a ruined building. St. Joseph upon a more elevated seat behind, with a book in his hand, seems meditating upon the prophecies which confirm to him the divinity of the Infant Christ; a gloomy and stormy background, gives occasion to a sudden breadth of light, which falls upon the drapery

of the Virgin; her head is gently inclined towards the child, and her veil yielding to the effect of wind, is blowing off, and adds considerably to the graceful composition of the figure

600 G. Poussin ..... 33 A Pass through a Woody Valley with several Sheets of Water, through which a road winding is traced by figures, in various pleasing attitudes. In the front ground, a goatherd is followed by a herd of goats; the rugged tops of a more distant mountainous country appear in a tender tone above the clumps and underwoods in the middle of the scene—a fine specimen from the Corsini

260 Ann. Carracci..... 34 Silenus Instructing Apollo. This very free performance was painted by Carracci to embellish the front of a harpsichord of a musical professor, whom it is said the painter designed to satyrise, under the character of Silenus—it is a hasty production but very spirited. From the Lanzelotti Palace—engraved in the Schola Italica.

420 Murillo ..... 35 A Magdalen in Prayer. The countenance of the emaciated female is marked by extreme grief; but the severity of the subject is happily relieved by a trait that shews the feeling and character of this amiable painter. The attention of the Magdalen is suddenly called off from her devotions by a chorus of infant angels, which breaks upon her ear, and throws a cheerful tone over the picture. The facility of true genius is very evident in the execution of this chef d'œuvre. From the Convent of Capuchin Friars, at Genoa

730 Murillo ..... 36 The Assumption of the Virgin surrounded by Infant Angels in various spirited attitudes, the delicacy of character and expression, and the agreeable tone of colour in this elegant picture are truly captivating. From the Convent of Capuchin Friars, at Genoa

210 Guercino..... 37 Sampson presenting the Honeycomb to his Parents: a composition of three half length figures. The characters of age in both sexes are here beautifully contrasted with that of a youth of modest mien,

who, in a graceful attitude is presenting the fruits of his earliest exploit. The execution of this fine Picture exhibits the perfection of Guercino's manner, in which dignity and breadth are sweetly blended with softness of finishing and the richest colour, from the Aldobrandini Palace

520 Titian..... 38 Adoration of the Kings : the Holy Family seated under an open shed in a wild landscape, a principal Figure, probably representing a reigning Monarch of the time of the Painter, in a Spanish Dress, having alighted from a spirited white Barb, approaches in adoration, Attendants on horse or on foot are seen in attitudes finely varied. It is to be regretted that the incident which gave occasion to the artist to execute this chef d'œuvre is not known, or has been overlooked by the former possessor of the picture. By a mode of flattery, not uncommon at the time, the painter seems to have made scriptural history the medium of compliment to some princely or noble patron; the colouring, which is exceedingly rich, is heightened by sudden reflected lights, which are managed with very powerful effect. This Picture belonged to Charls 1st in whose collection it is mentioned. It was a present from the Spanish Court to him, and the figure of the monarch is probably that of Charles Vth.

610 Guido ..... 39 St. Jerome and an Angel. St. Jerome is interrupted in his employment of translating, by the descent of a beautiful angel, who advancing to him with his fingers joined in an argumentative attitude, seems to be adducing proofs of the authenticity of the sacred writings —St. Jerome in a dignified attitude is attending. This is a very grand chef d'œuvre of Guido: the handling is particularly bold and masterly, the lights clear—the colouring of a fine silvery tone. From the Balbi Palace—engraved

310 G. Bassano..... 40 Conversion of a Princess to Christianity. A bishop is represented baptising a full grown female—a spirited group of infants appears in the clouds, from which a stream of light falls on the figures below, and is reflected on the draperies, and on the buildings in the back ground—*capital*—from the Corsini

1150 Andrea del Sarto .... 41 The Virgin with the young Christ and St. John, a noble composition, in which the grand and vigorous design of M. Angelo is sweetly blended with the divine expression of Raphael. The colouring of this charming picture is most agreeable and harmonious—it is one of the finest productions of the master, and has generally been termed the Raphael del Sarto

750 Vandyck ..... 42 The Virgin, with the Infant Christ standing upon her knee; to whom are presented the penitent Magdalen, David, and the good Thief. The figure of the Virgin, which is rather above the natural size, is particularly marked with dignity and grandeur; the subject is finely composed, and the colouring rich and harmonious, engraved

1750 Domenichino ..... 43 St. Cecilia. Figure to the knee, large as life, the character grand, the countenance exquisitely beautiful; in her right hand is a palm branch, in her left a scroll of music, a group of young angels near, and before her is the organ, of which she was the reputed inventress: her head is bound round with a wreath of roses; the draperies very splendid. This justly admired and very celebrated picture was formerly in the Palavicini Collection

900 Claude..... 44 The celebrated Sea Port, usually termed the Enchanted Castle—upon an advanced promontory appears a castle of highly ornamented architecture, backed by woods and rocky scenery—a female in a pensive attitude is seated on the front ground watching a boat which has put off into the bay, where a few vessels with their white sails catch the last gleams of evening light—the apparent freshness of the evening breeze, and the stillness of the scene, are expressed with delightful effect—this charming picture is undoubtedly one of the most poetical productions of this great painter. It was formerly in the collection of Dr. Chauncey—the sketch of it by Claude, is given in the liber Veritatis, No. 162.

1000 Rubens ..... 45 Pan and Syrinx, a beautiful picture of the cabinet size. The painter has displayed great taste in the treatment of this subject, which is admirably cal-

culated for exhibiting his powers of coloring. The carnations in the figure of the nymph are finely contrasted, and heightened by the browner tone of the satyr, the figure of which is drawn with no common degree of skill. This is a very rich and brilliant specimen of his masterly pencil, from the collection of the Duc de Montesquieu, engraved

2750 Claude..... 46 Sinon before Priam—a grand landscape, in which on the right hand, Priam with his suite and guards, appear on a platform, backed by cliffs, picturesquely clothed with shrubs, waiting the arrival of the guards who are bringing in Sinon unarmed: a clump of trees in the centre of the picture is yielding to the effect of a gentle air that seems to prevade the whole landscape, and every leaf is in motion—to the left is seen the entrance to the City of Troy on an eminence, ascended by a flight of stone steps, and covered with various noble structures; and in front, is the Trojan encampment—the *Campagna* of Troy fills the distance, bounded by the sea towards Tenedos, and the pointed hills of the Coast of Asia Minor. This noble chef d'œuvre is from the Ghigi Palace—it is engraved in the Liber Veritatis, No. 145

1000 Murillo..... 47 A Reposo of the Virgin and Child: two infant Angels approaching with linen, St. Joseph with the ass in the foreground; a group of young angels above, very spiritedly designed, bear up drapery which is attached to the branch of a tree, and forms a shelter to the principal figures—a mountainous distance. This very capital picture is pleasingly composed, and is a charming specimen of the rich and harmonious coloring of Murillo. *From the Convent of Capuchin Friars, at Genoa*

600 Claude..... 48 Æneas shooting Deer on the Coast of Lybia. Achates and his followers are represented at a little distance behind, where the woody landscape is ennobled by several temples and other venerable buildings; the fore ground is divided by a lake having an outlet into a bay, where Æneas is supposed to expect the appear-

ance of the missing vessels of his fleet. The figures are of the heroic size, agreeable to the notions Claude had probably collected from a view of the fine monuments of ancient sculpture in Italy. The scene represents a fresh morning, which is indicated by the cool tone of colour, and by the clouds catching the reflection of an early sun. *From the Colonna Palace*

2050 Rubens..... 49 Rubens in the Character of St. George, preceded by his three wives, one of them as Mary Magdalen in the presence of the Virgin, who receives them holding the infant Christ in her arms, and seated beneath an arbour—a group of four infant angels, with a wreath of flowers above. In the front is St. Jerome resting on one knee, holding in his right hand a scroll; while beside him a winged infant supports the sacred volume—this noble picture is finely composed, and painted with the most free and vigorous execution—the colouring of a rich and mellow tone—the art with which the principal female figure appears detached from the canvas, has always been subject of praise among Continental tourists who have noticed it when in the palace of M. Francesco Balbi, at Genoa. There is a fine old engraving of this picture

770 P. Veronese ..... 50 Venus and Cupid. Venus seated on a bed in a majestic attitude, is withholding the bow, towards which Love is reaching out his arms, and, as if climbing to recover it, he embraces the body of Venus with persuasive eagerness. The fresh bloom on the countenance and body of the principal figure, the softness of the flesh, the delicacy of the tints and shadows, the warmth and clearness of the tone are truly captivating; the draperies also are splendid and very finely painted. This noble chef d'œuvre was from the Colonna Palace

1560 Titian ..... 51 Ariadne in Naxos. This picture known by the name of the "Bacchanalian Scene," represents Ariadne in the foreground, overpowered with wine and sleep, supine, and with her arm bent above her head, a favourite attitude of the Grecian sculptors, who were accustomed so to represent their sleeping hermaphrodites—an infant and a

group of five figures, one of them upholding a glass vessel containing wine, are dancing near her—in the center of the picture, stretched on the turf, are two women and a youth, who have been singing the appropriate canon,

"Quÿ boÿt, et ne resboÿt,
Il ne scaÿt ce quÿ bon soÿt."

of which the words and notes are before them: to one of these a youth, in a spirited attitude, in the fine manner of the antique, is pouring out wine—a Bacchanal is drawing liquor from a rivulet of wine that flows across the foreground, another bears it away in a vessel upon his head, while Silenus is actively employed in quaffing it. By way of moral to this scene of ebriety, two youths of philosophic habit and appearance, standing beneath a clump of trees, instead of joining in the revelry, appear discussing the condition of the deserted Ariadne and the conduct of Bacchus, whose vessel is seen in full sail in the distance, leaving a gleam of light behind it, that marks its way—an aged Bacchanal recumbent on a rising ground to the right, is indolently viewing the whole. The attitudes of the several figures in this multifarious composition, are conceived and designed in the most elegant taste; the deep rich colour of the whole is in the finest harmony, and conduces to the magic effect in the figure of Ariadne, which is the very perfection of painting. This wonderful chef d'œuvre of the art, illustrative of a part of the history of Ariadne, is one of a set of four pictures which Titian is said to have executed for Alonzo Duke of Ferrara

2050 Corregio ..... 52 The Danae, whole figures, rather smaller than life. The Danae of Corregio has always been reputed one of those chef d'œuvres of the master, in which the delicate graces of his style are displayed with most captivating effect. The history of this Picture, it's passing from the Duke of Mantua, to Charles Vth at Prague, the removal of it thence to Stockholm, and afterwards to Rome, by the celebrated Christina, the subsequent

purchases of it by Odeschalchi, and the Regent of France, by whose order it was mutilated,) and the eventual possession and restoration of the picture by the Noble Venetian Francis Lobia, may be collected from Mengs, in his life of Corregio, and the account is extremely interesting. The publick in this Country have of late years had an opportunity of comparing this with the supposititious picture of the same subject, brought to England with the Orleans Collection.—The genuine merit of this chef d'œuvre will be most truly estimated by those who have examined the real works of Corregio, on the Continent

FINIS.

Sheeton, Printer, 17, St. Martin's Lane.

Walsh Porters

Collection of Pictures